Bori's Return, Entry of Gigli and Danise Features of Opera Season

Review of Twenty-three Weeks of Music at the Metropolitan-Productions That Won Approval and Others That Failed.

By W. J. HENDERSON.

THE task of reviewing the season of grand opera at the Metropolitan Opera House, which now devolves upon the chronicler of musical affairs, need not be taken very seriously. It is usually taken much too solemnly. The performances of opera in this city are indeed accepted as among the best in the world, but the attitude of operagoers toward the lyric drama is not one to urge reviewers to professorial

The record of the season which ended last night was diminished by the illness of Mr. Caruso. The summary of to-day would be far more brilliant had the popular idol been able to minister to the public joy throughout the series of representations. His removal from the scene of activities lamentably affected the weakness of the company.

It may now be admitted without fear of offence that there has rarely been a greater parade of mediocrity upon the Metropolitan Opera House stage than in the season of 1920-21. Miss Farrar was unable to bring light into the dark places, for throughout the season she was in enfeebled physical condition and her singing was that of a woman feeling her way carefully through every scene.

Concert Calendar

Carnegie Hall, 3, Swedish Glee Club; Carnegie Hall, 8:15, National Symphony Orchestra; Belmont

Theatre, 3. Miss Vera Smirnova, Russian singer, in concert with other artists: Hippodrome, 8:15, Mme Luisa Tetrazzini and Titta Ruffo in joint song recital; Metropolitan Opera House, 8:30, concert by operatic artists; Town Hall, 8:15, concert of negro music, auspices Tuskegee and Hampton Institute.

MONDAY.

Acolian Hall, 8:15, Ruth Kemper

TUESDAY.

Carnegie Hall. 8:15, National Sym

WEDNESDAY.

Carnegie Hall, 8:15, Josef Rosen-blatt, song recital.

THURSDAY.

Carnegie Hall, 8:15, benefit con-cert, St. Andrew's Coffee Stand; Town Hall, Misses Nellie and Sara

FRIDAY.

Carnegie Hall. 2:30, National Symphony Orchestra: Aeolian Hall, 8:15. Abram Sopkin, violinist; Carnegie Hall. 8:15, Composers' Music Corporation concert, with Graveure, Spalding and Ganz.

SATURDAY.

Aeolian Hall, 3, Miss Edna Winston, song recital,

pleased. Well, what could the poor

HOTELS AND RESTAURANTS.

Kouns, sopranos.

Since Miss Farrar and Mr. Caruso have for years been the foremost box office stars of the Metropolitan, it is easy to perceive the weakness of the season. Invitations to observe the singular art of Miss Chase, Miss Peralta, Mr. Crimi and others among the com pany have been accepted by subscrib-ers with such gratitude as circumstances suggested.

It would be almost wicked to suggest an inquiry as to whether it is a good thing for an opera house to rest its hopes on one soprano and one tenor, if Mr. Caruso should cease to sing-he will have to do this some time-will the Metropolitan no more be able to boast that it is the leading opera house of world? Fifteen years ago-but step! Never say "fifteen years ago" to any one in the Metropolitan Opera That phrase is fatally assoclated with "The Polish Jew." and wise

Record of the Season.

Let us consider the lilies of the field. Here is the record of the season's performances by the Metropolitan com-

OPERAS IN ITAL- | OPERAS IN FRENCH.

VERDI

BOITO. Metiatofele

GIORDANO.
Andrea Chenier.
WOLF-FERRARI.
Segreto di Suz-

MOUSSORGSKY

GOUNOD.

BIZET. Forza del MASSENET. CHARPENTIER. PUCCINI. SAINT-SAENS. ima Butter b HALEVY, WOLFF.
L'Oiseau Bieu...
RIMSKY - KORSAKOFF.
Le Coq d'Or.... 5 OPERAS IN ENG- among such creatures? EONCAVALLO. WAGNER. ROSSINI. MONTEMEZZI. HADLEY. Cleopatra's Night. LEONI. BALLET

Lammermoor and Il Carillo Magico
Oracolo and Pagliacd
Unileria Rusticana and Le Coq d'Orcopatria a Night and Le Coq d'OrOracolo and Le Coq d'OrOracolo and Le Coq d'OrOracolo and Le Coq d'OrSegrete di Suzanna and the Polish Jew
Is Polish Jew and L'Oracolo
Igliacel and II Segreto di Suzanna.

Che tribe bill vas Cavalleria Rusticar

Cavalleria Rusticar triple bill was Cavalleria Rusticana

OPERAS IN BROOKLYN (Ten Perform-mee)—Faust, Alda, L'Elleir d'Amore, Tris-an and Isolda, Zaza, Rigoletto, Torca, Javaslieria Rusticana and Le Coq d'Or, iamson et Dalla, Lohengrin and L'Amore iel tra Be.

OPERAS IN PHILADELPHIA (Sixteen Performances)—La Juive, Carmen, Metisofele, La Boheme, Tristan and Isoida, Donarios, Tosca, Madama Butterfly, Andrea
henior, Louise, Rigoletto, Aida, Manon,
levalieria Rusticana, Il Segreto di Suzzanna
and L'Oracolo, Faust, Lohengrin.

Two Successful Productions.

The character of this list might well suggest pithy comment, but nothing can be gained by profound discussion. The unexpectedly successful. Mr. Gatti-Casazza's judgment in producing it was abundantly justified by its life of six performances, and doubtless it will be presented again next season. The addition of Giordano's "Andrea Chenier" to the Metropolitan repertory also proved to be a judicious move. The opera pleased a public which has been asked to consider much dull and super-

The introduction of "Louise" Metropolitan audiences was a creditable enterprise and the production contained some striking merits. The least of them perhaps was the impersonation of the heroine by Miss Farrar. Contrary to all expectations, the role seemed not to fit her comfortably and not till the dramatic last scene she fit naturally into the action and

the atmosphere of the music.

Possibly this might be the place to pause and inquire whether too much importance is attached to Charpentier's opera. That it is a desirable addition to the French list is incontestable; that it is a masterpiece of Gallic art is at least debatable. One thing, how ever, is certain, to wit, that if the artistic design of the work is not to be obliterated the parts must all be impersonated by singers who are willing to subordinate themselves to the

nposer's plan Miss Farrar showed some reluctance to merge her personality in a dra-matic entity. She declined to become a factor. Her clothes were not those a girl of her class and the contrast between her and the poverty stricken father and mother was ludicrous. But a prima donna must have her way and it is privately, but authoritatively, declared that the distinguished American seprano obtained Charpentier's



and the spectators in the balconies able to waken it.

their impersonations who enjoy com-

Finally we arrive at the great artistic triumph of the season, the production of "The Polish Jew." Perhaps some day the secret will be disclosed and we shall learn why this extraordinary piece of deadly dulness was characterizes New York audiences, but man do? If the Yankee pigs wished and we shall learn why this extraor-dinary piece of deadly dulness was characterizes New York audiences, but to give royalties, what else mattered among such creatures?

Translations Into English.

The translation of "Lohengrin" and "Tristan und Isolde" into the English list accomplished one good and It i ist accomplished one good end. It ly to interest the subscribers of his list. brought back to the stage two much needed operas. The presentation of throne? Who persuaded the impresario "Lohengrin." except in the matter of to accept the lamentations of Karl text, was admirable. The mounting Weis? It could not have been Edward was particularly commendable, and, Ziegler. He was formerly a writer of from a theatrical point of view, ef- musical criticism, and his transformafective. The scenery of "Tristan und tion into a deputy impresario would not was not so satisfactory, but it so completely have deprived him of his never can be. Wagner is partly to have been under suspicion, but

HOTELS AND RESTAURANTS.

impossible. We need no essay on the have been acquitted on the ground that Viking ship to tell us that the height neither of them had ever heard of the of Isolde's deck tent is ridiculous and opera till after it was accepted. But whole subject may be dropped sing as loudly as Mr. Ruffo. With all The opera, like its hearers, fell asleep

Without doubt one of the most delightful incidents of the season was occupants, though the holders of orchestra chairs could not. But the celestial elevation of all kinds of celifings in stage structures cannot be much changed. Wagner knew that when he planned his first act. The setting of the second act at the Metropolitan is bad. The stage is too full, the action too cramped, the picture too huddled. But musically the opera chestra chairs could not. But the an absence of six years. It had been politan is bad. The stage is too full, the action too cramped, the picture too huddled. But musically the opera was well presented. Two Isoldes were thank both good Letters and Letters were well presented. Two Isoldes were heard, both good. Let those compare some lovely revelations of winsome

Of the new singers sufficient has tain next season the name of the most Who was the power behind the popular light soprano of the day—mone? Who persuaded the impressrio ing to note how she fits into the comand the factitious furore which was so cleverly created over her first appearances here has settled down and been succeeded by a rational enjoy-troduced with equal success in Paris. been succeeded by a rational enjoy-ment of her pleasing art.

this day, will also be in the company. Let us hope that no other barytone will wreck his voice by striving to Nor do we have to be shown that a at the third performance, and all the that might better excite emulation.

HOTELS AND RESTAURANTS.

Dalila," Mme. Grace Bradley: "Qui sdegno non s'accende," from "The Magic Flute." William Gustafson; Waltz Song of Musetta, from "La Boheme," Mme. Raymonde Delaunois; Barcarolle, from "Les Contes d'Hoffman," Miss Ellis and Mme. Bradley; "Eri tu," from "Un Ballo in Maschera," Renato Zaneili; "Ah, mon filis," from "Le prophete," Miss Jeanne Gordon; "Largo al factotum," from "Il Barblere di Siviglia," Mr. Amato; Gounod's "Ave Maria," Mme. Delaunois; "O ma lyre immortelle," from "Sapho," Mme. Augusta Lenska; Massenet's "Eligie," Alvarez's "Pesares" and Speaks's "Morning," Mr. Diaz; Trio, from "Faust," Messrs. Diaz, Zaneili and Gustafson. Messrs. Paul Eisler and Carlo Edwards conductors. and Violinists.

Walter Damrosch, conductor of th

New York Symphony Orchestra, has accepted an invitation from Lord Howard de Walden, president of the British Music Society, to conduct the London

symphony Orchestra for one of the con-certs of the congress of the British Music Society to be given June 16 when Mr. Damrosch will present American compositions. Mr. Damrosch will sail on the French liner Lorraine April 30. The orchestra, led by Rene Poliain,

Continued on Twelfth Page

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Mme. Luísa Tetrazzini and Titta Ruffo, at their joint recital and last appearance this season in the Hippo-drome to-night. will give this programme: Aria from "Christopher Co

Mme Vera Smirnova, singer of Russian and gypsy folksongs, and Miss Galina Kopernak, a musical comedy singer of Russia, assisted by D. Apollon, selections by strange and unique musical instruments, operetta selections and musical and comedy novelties. The ultimate purpose of Mrne. Smirnova and Miss Kopernak is to make the Theatre Bi Ba Bo a distinctive feature of New York's musical and dra-



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Final Concerts of National Symphony

Week's Programme Includes Recitals by Several Singers

The National Symphony Orchestra, Artur Bodanzky conductor, will give its last popular concert to-night in Carnegie Hall with a Tschalkovsky-Wagner pro-gramme. Max Rosen will be the soloist. The list comprises, by the Russian writer, the "Romeo and Juliet" fantasy and violin concerto, and, by the German, the "Mastersingers" prelude, "Siegfried in the Forest" and "Siegfried's Rhine Journey," from the "Ring," and the "Rienzi" overture. On Tuesday evening the programme given yesterday after-noon will be repeated. Mr. Dohnanyi will again appear as conductor, plane soloist and composer, the programme being Brahms's variations on a theme by Haydn, Mozart's piano concerto in G and Dohnanyt's suite for orchestra,

be given next Friday afternoon and Tuesday afternoon, May 3. The pro-gramme for both concerts, with Mishel Piastro as the soloist, will contain as a novelty a manuscript work by Fred Jacoby of this city, namely, a symphonic prelude entitled "The Eve of St. Agnes," Mendelssolm's violin concerto, the "Lohengrin" prelude and the "Tann-

nent of her pleasing art.

Titta Ruffo, the possessor of the most extraordinary barytone voice of this day, will also be in the company. Let us hope that no other barytone will wreck his voice by striving to sing as loudly as Mr. Ruffo. With all the faults, he has certain real merits.

At to-night's opera concert, the last of the season, the following programme will be given: Cleio e Mar. from "La Gloconda." Rafaelo Diaz; Depuis, le Diaz, Depuis, le Diaz, Depuis, le Drinking Song from "Hamlet." Pasquale Amato; O mio Babbino caro, from the faults, he has certain real merits. "Gianni Schiechi," Miss Mary Ellis: "Amour viens aider," from "Samson et

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